



## The Man and Social Flaming Reconstructed in the Mysterious Munanese Folksong of La Kadandio



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### Article history:

**Received:** 5 September 2016

**Revised:** 10 October 2016

**Approved:** 25 October 2016

**Published:** 1 November 2016

### Keywords:

*Folksong;*

*La Kadandio;*

*Social Flaming;*

*Munanese Community;*

*Literary Anthropology;*

### Abstract

La Kadandio is the only one of mysterious Munanese folksong. It cannot be changed by anyone and any time in the Munanese community except in the moment of performing welcome dance, tari Linda. To keep the song secret, Munanese elders employed a traditional method to forbid every one chanting the song. By literary Anthropology approach, a man and social flaming reconstructed in the simple and symbolic lyric of the song are revealed. The personal name of La Kadandio reflects a sorrow and sadness of Munanese people in the 17th century. The name refers to La Ode Kadiri, the twelfth king of Muna who experienced a maltreatment and cruelty in exile, Ternate. Previously he was under arrest by a deceitful tactic and conspiracy among Dutch, the king of Buton, and the king of Ternate for his disagreement to accept Dutch entering Muna territory. The extraordinary struggle to release him from the exile done by his queen, Wa Ode Wakelu, was symbolically reconstructed in the song.

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### 1. Introduction

*La Kadandio* is one among hundreds of folksongs owned by Munanese people. The people inhabit Muna regency as one indigenous ethnic in Southeast Sulawesi besides Butonese, Tolakinese, and Moroninese people. Munanese people are fond of chanting folksongs; in leisure, while they are working in the garden, trading in the traditional market, guarding crops against animals attack, rocking child in a cradle, taking rest after working, feeling sad, disappointed, happy, etc; they chant certain songs. The selected songs are not determined by situation or activity they are doing, but depend instead on what songs they want to chant. Munanese folk songs are not performed in front of audiences but daily songs to all members of the Munanese community. As communal songs, they can be chanted by anyone regardless male or female, age, education background, nobility, or another social status.

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The song of *La Kadandio* is chanted in rhythmic melody with a slow tempo, resembles slow pops. The text of the song is organized as a lyrical poetry since the singer roles as the first person. Culler (1997:71-75) asserts that lyrical poetry is the one which the narrator speaks in the first person. In addition, the lyric of the song is simple, consist of two stanzas and in each stanza only four short lines. The first stanza uses Indonesia language and the second one uses Muna language. Most of the word choices in the lyric are symbolic words, the express sadness of Munanese people collectively related to the tragedy that ever occurred. Semi (1988:106) and Sulistyowati (2009:20-21) characterizes lyrical poetry from the lyric that simply organized and contains a feeling expression.

The term of *La Kadandio* is a personal name that refers to a man. *La* is a masculine marker in Munanese community. It is contrary to *Wa* as a feminine marker. However the name of *La Kadandio* is not a real one, but a symbolic name refers to a charismatic man who was respected by the people in the community. The man suffered from maltreatment that made all Munanese people were sad. The name of *Kadandio* has the semantic feature of "sorrow". Thereby, the lyric of *La Kadandio* contains a sorrow of Munanese people relates to tragedy faced by the man a long time ago. The tragedy actually was a social flaming that influenced a traumatic history to Munanese people.

The expressing of sorrow in the lyric of *La Kadandio* was caused by the condition of Munanese community in the period before the middle of 20<sup>th</sup> century was illiterate. Every kind of social activity was done based on the principles of oral tradition or oral culture. People in oral culture community develop oral discourse as a collective memory to document every important thing. Due to this condition, folksong of *La Kadandio* roled certain function beyond its existence as oral poetry. It was an oral tradition that used by Munanese people as a social medium to express social affairs. It was a document device to perpetuate their indigenous values as well as their memories. The values and memories were indeed permanently organized in the lyrics and were ready to be expressed any time by the people. Ong (1982:34) argues that thinking in an oral culture takes place in mnemonic patterns and shaped for the ready oral occurrence.

The song of *La Kadandio* is different from other Munanese folksongs. It cannot be changed by anyone and any time in the Munanese community. There is a nonsense tale trusted by the people in the community that when someone chants it, a scared devil will immediately come and annoy him/her. This is a convenient method to forbid everyone in the community chanting the song. The method is quite effective to avoid all community members chanting the song since no one dares to do it. The only moment to chant the song is at the time of performing welcome dance, *are Linda*. This circumstance makes *La Kadandio* as a mysterious song until now. It is treated as a taboo song and surely there is a reason why Munanese elders keep the song secret. Beyond the symbolic lyric of the song, there is something hidden. This phenomenon inspires the writer to reveal the secret. Who is *La Kadandio* and what social flaming was reconstructed in the lyric of the song? Both of these issues are main attention to discussion. Therefore, this research aims at identifying and analyzing the man whose name was *La Kadandio* as well as investigating, describing, and analyzing social flaming in Munanese community that was reconstructed in the lyrics of the song. The writer emphasizes the analysis on the symbolic lyric of the song and historic incident that close relates to the song.

Since the analysis connects the lyric of *La Kadandio* to the social incident happened in a long time ago, the appropriate approach to be employed is literary anthropology. Principally it is not an anthropology study on literary works that issued by Fernando Poyatos (1988) and G. Winner (1988), but a literary study on literary work particularly oral poetry that proposed by I Nyoman Kutha Ratna (2011). Literary anthropology is a convenient interdisciplinary study to explore cultural aspects exist in oral literature and the analysis is connected to past social life (Ratna, 2011:359).

## 2. Research Methods

This research is designed descriptive qualitatively. Data of the research were taken and analyzed according to their characteristics. A descriptive qualitative research aims at understanding certain phenomena comprehensively that are found by a subject in a special natural context (Rosyidi, et.al, 2000:162; Maleong, 2007:6).

Lyric of *La Kadandio* as data of the research was taken from an informant in Muna Regency South East Sulawesi, particularly at Watopute District. Since the lyric is simple and short, supplementary data are absolutely needed. To achieve the supplementary ones, the writer interviewed storytellers who gave information concerns social incident occurred in a long time ago that relates to the lyrics of the song. However, the writer needs secondary data to support the primary ones. They were taken from library source especially the reports of

historical studies. The main instrument in collecting the primary and secondary data is the writer himself (as the researcher) since the research is a qualitative one (Sunaryo, 1997:25).

The lyric of *La Kadandio* was analyzed by applying heuristic and hermeneutic reading techniques. The first step, heuristic reading is emphasized to comprehend linguistic conventions and the second one, hermeneutic reading is focused to comprehend literary and cultural conventions (Ricoeur, 1981:43). Since the lyric uses symbolic words to state meaning, the writer employs Pierce Triangle technique to interpret the meaning. The principle of the technique is that every symbolic word or phrase has three aspects, namely *representamen*, *object*, and *interpretant* (Riffaterre, 1978:5-6). The first one, *representamen* is a representative element as a signifier; the second one, the *object* is a represented element or a signified; and the third one, *interpretant* is a comprehension of the symbol or meaning.

The analysis of the song lyric was connected to historical evidence as the implementation of literary anthropology approach. As a new interdisciplinary one, the approach connects oral poetry to social and cultural content especially in the past (Ratna, 2011:361).

### 3. Results and Analysis

In this section the writer presents two items, they are a mysterious man of *La Kadandio* and social flaming reconstructed in the song of *La Kadandio*. The first one contains identification and analysis of a man in Munanese community who is referred by the name of *La Kadandio* in the song. The second one concerns investigation, description, and analysis of social incident that ever occurred in the Munanese community that invoked the man.

#### 3.1 A Mysterious Man of *La Kadandio*

The name of *La Kadandio* in the lyric of the song dominates the first stanza. The stanza consist of four short lines and the name lies in lines (1), (2), and (3). Hereunder is the complete lyric of the song in the stanza:

<i>Dio La Kadandio</i>	<i>Dio La Kadandio</i>	(1)
<i>Dandio La Kadandio</i>	<i>Dandio La Kadandio</i>	(2)
<i>La da di mana</i>	Where is	(3)
<i>Di mana La Kadandio</i>	Where is <i>La Kadandio</i>	(4)

The name of *La Kadandio* in lines (1) and (2) is expressed by using the figurative language of repetition to achieve a special effect, it is aesthetic. When the repetition occurs, the name becomes two constituents: *La Kadandio La Kadandio*. Since the repetition is directly followed by subtraction on the first constituent, the derived from is *Dio La Kadandio*. The first, second, and third syllables on the first constituent are omitted. When the subtraction occurs, the left syllable on the first constituent is *dio*. Therefore, the last constituent in the lyric is *Dio La Kadandio*. However, this one is more aesthetic than *La kadandio La Kadandio*. The Same process also occurs in line (2). The constituent of *La Kadandio* gets repetition and followed directly by subtraction. After the repetition occurs, the constituent of *La Kadandio* is repeated. It becomes two constituents, *La Kadandio La Kadandio*. The repetition then is followed by subtraction on the first constituent. In the subtraction process, the omitted syllables are the first and the second ones. So the last constituent is *Dandio La Kadandio*.

There is also a subtraction on the constituent of *La Kadandio* in line (3). The omitted syllables in the subtraction process are the second, the third, and the fourth ones. So the left constituent in the lyric is *La*. Actually, *La* naming system of Munanese community is a gender marker of masculine. It is the opposite of *Wa* as a feminine marker. Therefore, *La* that precedes *Kadandio* (in front of the name) is a personal name of a man. He is surely a member of the Munanese community. The last constituent where the subtraction process occurs in the first stanza is *ada* 'be'. It also lies in line (3). The omitted syllable after the process is the first one, so it becomes *da*.

However, *La Kadandio* in the lyric is not a real name. It is a fictional name as one characteristic of a lyrical poetry that contains utterance of fictional imitation (Culler, 1997:71-75). The name of *Kadandio* imitates the situation of sorrow in the Munanese community. It also reflects the sadness of Munanese people collectively. *Kadandio* morphologically consists of the root of *ndiolo* 'very sad', *da* as a subject marker of the first plural person, and *ka* as a nominal marker. The root of *ndiolo* gets a subtraction process at the last syllable, so *Kadandiolo* becomes *Kadandio*. Literally, *Kadandio* means "we are very sad for something happened". Thereby, *La Kadandio* literally means "we are very sad (for something happened to the man)".

The Central idea of the first stanza above is looking for the man whose name in the lyric is *La Kadandio*.

The question word of *di mana* 'where is' in line (3) reflects he was not in Muna region for certain reason. The target of the question is asking for a place where the man was. Implicitly it means that no one knew where he was and what happened to him. Munanese people had a huge curiosity to know it.

The man whose name *La Kadandio* is not a common people. Salimin A (an interview on 19<sup>th</sup> of September 2014) argued that since the man is a charismatic and a respected one, he is pseudonymously stated in the lyric of the song. Munanese people feel that it is a real impoliteness if his real name is stated in the lyric. He is symbolized by *La Kadandio* in the lyric because he suffered from the certain thing that made all Munanese people were very sad. The point has he had a great influence on the people, he was a leader. Due to the governmental system of Munanese community a long time ago was a kingdom, he was a king. When he was outside Muna region, a bad thing happened to him and his sorrow made all his people in the region were very sad. The question in line (4), *di mana La Kadandio* 'where is *La Kadandio*' implicitly expresses the situation that the king was outside Muna region.

Based on historical view, the Munanese King who suffered from unlucky occurrence was La Ode Kadiri. He suffered a maltreatment from Dutch who committed a conspiracy with the king of Buton and the king of Ternate. He was the twelfth king of the Munanese kingdom (1626-1671) who blocked Dutch entering Muna territory. [Batoa \(2003:2-3\)](#) explains that La Ode Kadiri kept his elder's agreement between two kings, Lakilaponto and La Posasu. They were brothers, Lakilaponto was the seventh king of Buton and La Posasu was the eighth king of Muna. Both of them were the sons of Sugi Manuru, the sixth king of Muna. La Ode Kadiri provoked his people to burn forests in Muna where teakwood trees grew. He knew that the main interest of the Dutch want to enter Muna territory was teakwood. It was the main product of forests in Muna.

Contrary to La Ode Kadiri's policy who strongly blocked and confronted the Dutch, the king of Buton accepted and allied with the Dutch. Buton and Dutch indeed had the same politic interest. To the Dutch, being Butonese colleague made them easier to conquer all territories surrounding Buton. On the other hand to the Butonese people, being the Dutch colleague made them safe from Goa's threat. In that period (17<sup>th</sup> century), the kingdom of Goa was the most famous one and the sales center in *Nusantara* 'Indonesia archipelago'. The territory of Goa was located in South Sulawesi at the western side of *Wolio*, the capital of Butonese kingdom. [Tamburaka \(2004:78\)](#) states there was a problem between both kingdoms since Aru Palakka run to Buton and asked for protection from the king of Buton. Aru Palakka previously struggled to release Bone from the dominance of Goa but he failed. The king of Goa, Sultan Hasanuddin then sent warriors to arrest him. The decision of Buton protected him made the king of Goa, Sultan Hasanuddin was angry. That is why Goa arranged a plan to attack Buton. This situation was used by Dutch to persuade the king of Buton by offering a help to defeat Goa. The Dutch attempted *divide et impera*, a powerful tactic to conquer all kingdoms in *Nusantara* 'Indonesian archipelago'. The Dutch had two political interests. Firstly, they wanted to stop a rebellion of Sultan Hasanuddin against the Dutch. Secondly, they wanted to conquer Muna as a territory surrounding Buton besides Kulisusu, Kaledupa, and Kabaena. By being a colleague of Buton, conquering Goa, Muna, Kulisusu, and Kaledupa were more easily. To ensure that Goa was not a fatal threat for Buton, the king of Buton accepted the Dutch as a bilateral colleague. Thereby Piter Both on behalf of Dutch Colonial and La Elangi, the king of Buton signed a bilateral treaty. The treaty was signed in 1613 namely *Janji Bhaana*, a Butonese term that means "the first treaty" ([Ongga, 1999:267](#)).

Since the king of Buton had committed a treaty with the Dutch, Buton was the enemy of La Ode Kadiri and Munanese people. To the Munanese people, whoever had committed a bilateral agreement with the Dutch, they were the true enemies. This was the beginning of the conflict between Muna and Buton. To Butonese people, whoever treated the Dutch as an enemy, they were the true enemies of Buton. King of Buton then stated officially that Muna was the enemy of Buton. Therefore, Muna and Buton were involved in tensional conflict each other. The conflict ended when La Ode Kadiri, the king of Muna experienced a tragedy. He was under arrest in 1652 by a deceitful conspiracy between Dutch and king of Buton. [Couvreur \(2001:21\)](#) explains that La Ode Kadiri was actually under arrest by the deceitful tactic. He was invited to Buton to attend a party by La Elangi, the king of Buton. La Elangi picked him up by Butonese ship that anchored at Pulau Lima near Lohia, the harbor of Muna. La Ode Kadiri was doubtful to attend the party, but he thought the ancestors of Munanese and Butonese were brothers. He thought it was the attempt of La Elangi to end the tension between them. Unfortunately, as he got on the ship, there was no party indeed and immediately Dutch soldiers arrested him. He was further taken to *Wolio*, the capital of Butonese kingdom, and sent into exile, Ternate. King of Ternate, Mandarsyah also had committed a bilateral agreement with Dutch. [Tamburaka \(2004:411\)](#) explains that in 1652 Sultan Mandarsyah, the king of

Ternate came to Buton. He was not alone, but he came with De Flaming, the army commander of Dutch for Maluku and Sulawesi. In Buton, the plan to arrest La Ode Kadiri was discussed by the king of Buton, La Elangi; the king of Ternate, Mandarsyah; and De Flaming. Therefore there was actually a three sides conspiracy in the effort of arresting the king of Muna, La Ode Kadiri.

Ongga (1999:269-270) explains that La Ode Kadiri was previously engaged with a Butonese girl, Wa Ode Sope. It was arranged by the king of Buton, aimed at reducing La Ode Kadiri's spirit in confronting and blocking Dutch enter Muna territory. Wa Ode Sope was birth from the interracial couple, La Ode Arafani and Maria. La Ode Arafani was *Sapati Baaluwu* 'army commander of Baaluwu' in Buton and Maria was a Dutch, a foster daughter of the highest commander of Dutch in the eastern Indonesia archipelago, Spelman. Maria married La Ode Arafani was Spelman's political tactic to strengthen bilateral friendship between Buton and Dutch. La Ode Kadiri firstly was agreed to be engaged with Wa Ode Sope, but when he knew it was a political strategy to accept Dutch in Muna, he finally was disagreed. His decision made the king of Buton, La Elangi was angry and planned to arrest him.

La Niampe (an interview on 30<sup>th</sup> August 2014) told the arresting of La Ode Kadiri was actually suggested by the king of Buton, La Elangi. The incident that La Ode Kadiri was arrested by deceitful conspiracy among La Elangi, De Flaming and Mandarsyah shocked all Munanese people. They did not believe it since Munanese people treated Butonese as brothers. Moreover the seventh king of Buton, Lakilaponto and the eighth king of Muna, La Posasu were brothers. They thought the king of Buton, La Elangi was a true traitor since he kidnapped La Ode Kadiri by a sly strategy. They did not know where was the king, but they were sure that the king was suffering from a maltreatment. They then attempted to search information where the exile was. Several months later there was an information that the king was in Ternate and suffered from unhuman treatment. That was a sorrow and serious sadness to Munanese people collectively.

### 3.2 Social Flaming Reconstructed in the Song of *La Kadandio*

Batoa (2003:5-7) explains that when La Ode Kadiri was in exile, his position as the king of Muna was taken over by his queen, Wa Ode Wakelu. She was the daughter of *Sapati Kapolangku*, an army commander of Kapolangku District in Buton. To reply the deceit of Butonese king, Wa Ode Wakelu prepared and mobilized Munanese troops to attack Buton. She arranged a plan and strategy of war against the king of Buton. All Munanese people supported her. On the other hand, members of *Sara* 'the legislative assembly of Munanese kingdom' advised her to cancel the war. *Sara* argued that she should consider the strength of Butonese kingdom since they were assisted by Dutch and Ternate. According to the members of *Sara*, the confidence to attack Buton meanwhile the king La Ode Kadiri was not found yet was the attempt of self-destruction. To find La Ode Kadiri first and take him back was more important than to do it. The advice was successfully made Wa Ode Wakelu changed the plan. She did a peaceful tactic instead. She arranged a travel to visit Ternate where her husband La Ode Kadiri was arrested. She wanted to find her husband and took him back. For this plan, she went to Buton and met the king of Buton as well as the Dutch controller of Buton territory. She uttered her plan to visit Ternate for a collaborative affair and asked for the king's aid. Fortunately, the king of Buton agreed and gave her a ship but she was obliged to use Dutch's flag on the ship. Thereby she was allowable to sail for Ternate and was accompanied by several Munanese warriors.

Nasrun (1988:23) explains that the king of Muna, La Ode Kadiri was in exile at Ternate as long as three years. Based on diplomacy effort of his queen, Wa Ode Wakelu, he was released and taken back to Muna. La Taena (in an interview on 15<sup>th</sup> December 2014) told that La Ode Kadiri was released by extraordinary strategy. His queen, Wa Ode Wakelu impersonated a traditional medician to hide her identity as the queen. When she and her group arrived at Ternate shore, they camped at the shore. Firstly she commanded her groups to investigate where was his husband. Several days later the groups found her husband, the king La Ode Kadiri was bound hand and foot below wood palace of Ternate king. He was treated cruelly and inhumanly. Wa Ode Wakelu then implemented her supernatural competence by spreading out smallpox epidemic throughout the territory of Ternate. Most of the residences were infected by the epidemic and many victims fell in death. That condition became more emergent when the prince of Ternate was also infected by the epidemic. The king of Ternate was panic related to his son's health. Finally, the king of Ternate announced a prize contest, whoever could cure the prince, he/she would be given a half of Ternate territory. The contest was actually previously expected by Wa Ode Wakelu. She met and ensured the king that she could cure the prince from the epidemic. If the prince was better and recovered, she did not want the prize. The only one she wanted was the arrested man who was being



binded in chain below the palace. Since the man was useless indeed, he was better taken for being a servant. Wa Ode Wakelu argued to the king and the king agreed to hand over the man if the prince could be recovered.

When Wa Ode Wakelu came to meet the king, surely she could see her husband, as well as her husband, did. However, she did not talk or greet her husband, the king of Muna since she impersonated herself as a common people, not a queen. It was a strategy to keep her mission secret. Although she found her husband was in bad appearance with long beard and hair, also was treated like an animal, she had to restrain her cry. She only gave her husband two gestures as a non-verbal language that she was struggling to release him from secret mission unless the mission was revealed. The gestures were a little smile and then a stare. They were understandable to her husband. The smile made her husband strong and optimistic to alive, whereas the stare made him shut up and did not say anything to keep the secret. This occurrence is symbolically reconstructed in the simple and short lyric of the song in the second stanza. Pay attention to the simple and short lyric of the second stanza below:

<i>Kamboi ngkuku</i>	The little smile	(1)
<i>Neroro rondano ue</i>	(It) rolls up the tendons	(2)
<i>Silono mata</i>	The stare	(3)
<i>Nefopatai losua</i>	(It) enters all marrows	(4)

The second and the last stanza above is short and simple. Meaning of expression in every line is conveyed symbolically. The expression of *kamboi ngkuku* 'the little smile' in line (1) is a representamen symbol that refers to the interpretant of "an expectation". The little smile that means a secret gesture stated in line (1) is then explained by the expression in line (2), *neroro rondano ue* 'it rolls up the tendons'. The little smile in line (1) is personified to roll up tendons in line (2). In this case, the expression of *neroro rondano ue* 'it rolls up the tendons' is also a representant of symbols that refer to the interpretant of "made someone strong". The little smile stated in line (1) is actually given by the queen (Wa Ode Wakelu) to her husband, La Ode Kadiri (the king of Muna) who was being binded in chain below the wood palace of Mandarsyah, the king of Ternate. The little smile of Wa Ode Wakelu had a significant influence made her husband, La Ode Kadiri was strong and hopefully who previously was powerless and hopeless. The little smile that given by Wa Ode Wakelu in line (1) is described by using the figurative language of personification in line (2) that rolls up the tendons. It means that the expectation given by Wa Ode Wakelu in the form of the little smile inserted energy in La Ode Kadiri's body that made him strong and optimistic to alive.

The second gesture that given by Wa Ode Wakelu to her Husband, La Ode Kadiri is stated in line (3), *silono mata* 'the stare'. This gesture is also explained by using the figurative language of personification in line (4), *nefopatai losua* 'it enters all marrows'. *Silono mata* 'the stare' in this case is also a representant of a symbol that refers to the interpretant of "a prohibition". It was also a nonverbal language that Wa Ode Wakelu uttered something secret to her husband. The secret was a mission to release him. Therefore La Ode Kadiri was forbidden to say anything to keep the mission secret. The stare in line (3) is described in line (4) that enters all marrows. It means that the gesture in the form of the stare given by Wa Ode Wakelu influenced La Ode Kadiri's body as if became stiff because he did not say anything.

La Sola (an interview on 25<sup>th</sup> September 2014) told that Wa Ode Wakelu was successful to release her husband (the king of Muna, La Ode Kadiri) through the secret mission and took him back to Muna. When he was home all Munanese people were happy to welcome him. Nasrun (1988:23-24) explains that La Ode Kadiri came back to Muna in 1655 after three years lived in exile. The position as a king of Muna was given back to him. He kept a resentment to the king of Buton, La Elangi. He prepared a war to confront Buton. In the same time the king of Goa, Sultan Hasanuddin was preparing the fleet to attack Buton. Therefore, La Ode Kadiri decided to assist Goa in attacking Buton.

The reason why did Goa prepared an attack to Buton has been stated previously. When Aru Palakka was not successful to release Bone from Goa, he went to Buton to ask for a protection from the king of Buton since the warriors of Goa run after him. Knowing that Aru Palakkan was in Buton, the king of Goa, Sultan Hasanuddin sent a delegation to Buton to arrest him but he was hidden and protected there. The protection given to Aru Palakka by the king of Buton made Sultan Hasanuddin was angry. [Tamburaka \(2004:78\)](#) explains that Sultan Hasanuddin's anger was in climax after he was informed that Aru Palakka started from Buton left for Batavia to commit a coalition with VOC (Dutch) to prepare an attack to Goa. Thereby the king of Goa, Sultan Hasanuddin mobilized hundreds of ships with thousands of warriors in preparing to attack Buton ahead. A confrontation between Goa and Buton then could not be avoided. The war happened in 1667 at Buton strait, close to Wolio as the capital of Butonese kingdom. The king of Muna, La Ode Kadiri decided to aid Goa since he had been sent

into exile and experienced a maltreatment for his disagreement to accept Dutch in Muna territory. La Ode Kadiri indeed had prepared a fleet previously to take revenge against the king of Buton. Besides Muna, Tiworo also aided Goa since the two kingdoms of Tiworo and Goa had committed a bilateral friendship. The kingdom of Tiworo was located at the Western of Muna and at the Eastern of Goa. So the territory of Tiworo geographically situated between Muna and Goa. On the other hand, Buton was assisted by VOC (Dutch) and Ternate, also Bone and Konawe. So the war between Goa against Buton involved many other kingdoms. Muna and Tiworo were the coalitions of Goa, whereas VOC (Dutch), Ternate, Bone, and Konawe were the coalition of Buton.

Patunru (1967:46) explains that the involvement of VOC (Dutch) in the war was directly led by Cornelis Spelman, the highest commander of Dutch for the Eastern Indonesia archipelago. Meanwhile, Aru Palakka led the fleet of Bone to aid Buton because the war was very important to him to release Bone from the hegemony of Goa. Bone was a Buginese kingdom, whereas Goa was Macassarese one. Geographically the territory of Bone located at South Sulawesi as well as Goa did, but Bone had been a part of Goa kingdom. Ternate involved in the war as the coalition of Buton because both Ternate and Buton kingdoms had committed politic cooperation with Dutch. The territory of Ternate kingdom located in Northern part of Maluku. The last one, Konawe kingdom involved in the war as the coalition of Buton was caused by providing the expansion of Goa to conquer them. The territory of Konawe kingdom located on the mainland of Southeast Sulawesi.

Nasrun (1988:24) states that Goa was defeated in the war. Unfortunately, the war happened at Buton strait gave an advantage to VOC (Dutch). Interallied of Dutch with Buton, Ternate, Bone, and Konawe automatically had endorsed the dominance of Dutch in Indonesia archipelago, particularly in the eastern part. The war ended with a tragedy that the king of Goa, Sultan Hasanuddin was under arrest by Dutch. He was obliged to sign Bongaya treaty at the end of 1667. The main point of the treaty that Goa was forced to end dominance and hegemony on several territories in Sulawesi, include Buton and Bone (Patunru, 1967:49-50).

Political condition in Muna after the war was also changed. In governmental affairs, the king of La Ode Kadiri was intervened by Dutch and the king of Buton. Nasrun (1988:25) states that the king of Buton promoted and inaugurated La Ode M Idris as the king of Muna after the war. La Ode M. Idris was a Butonese people. The Munanese people were forced and obliged to accept this decision. On the other hand, *Sara* 'the legislative assembly of Munanese kingdom' could not accept the decision. *Sara* argued that the authority to elect and inaugurate the king of Muna was theirs. The head of *Sara* negotiated the king of Buton that the tradition of king inauguration both in Muna and Buton was not conducted by a king, but by the legislative assembly. In Buton, the legislative assembly was *Sio Limbona*, whereas in Muna was *Sara*. The negotiation was successful since the king of Buton was not La Elangi anymore but La Sila. The negotiation resulted in a solution that the king of Muna was still La Ode Kadiri, but he was accompanied by La Ode M Idris as the head of governmental affairs (La Ode Sidu, in an interview on 24<sup>th</sup> December 2014).

When La Ode Kadiri was dead, his son La Ode Abdul Rahman was inaugurated by *Sara* as the king of Muna to substitute his father. *Sara* in the system of Munanese kingdom roled as the legislative assembly that functioned to control the king in conducting governmental affairs. *Sara* also had the authority to inaugurate the king. Nasrun (1988:25) states that La Ode Kadiri previously told his son, La Ode Abdul Rahman, an important message. It was a political message indeed that must be done by La Ode Abdul Rahman after being inaugurated as the king of Muna. The message was La Ode Kadiri's expectation to renormalize a peaceful relationship with the king of Buton since the former kings of Muna and Buton were brothers. To embody his expectation, La Ode Kadiri suggested his son, La Ode Abdul Rahman, married Wa Ode Sope. The new king of Muna, La Ode Abdul Rahman did well the message, he married Wa Ode Sope. As has been stated above that Wa Ode Sope was a Butonese. Her father was La Ode Arafani, *Sapati Baaluwu* 'the army commander of Baaluwu' in Buton and her mother was Maria, a Dutch. Maria was the foster daughter of Spelman, she left in Macassar. Maria was previously engaged with La Ode Kadiri by the king of Buton, but La Ode Kadiri did not agree to marry her for a political reason. La Ode Kadiri did not want to commit a bilateral relationship with Dutch since he knew the engagement aimed at making him accept Dutch to enter Muna territorial.

The decision of La Ode Abdul Rahman, the new king of Muna, married Wa Ode Sope had a significant impact on the political relationship between Muna and Buton. The relationship between the two kingdoms returned to brotherhood friendship. However Munanese people kept a traumatic experience due the tragedy happened to La Ode Kadiri. The tragedy hurt all Munanese people until now and it was perpetuated in the song of *La Kadadio*. Therefore, the elders of Munanese people forbid everyone in Munanese community chanting the song because it reminds them of the tragedy. Munanese people were actually disappointed to the former king of

Buton, La Elangi who committed a conspiracy with VOC (Dutch) to arrest the king of Muna, La Ode Kadiri, by a deceitful tactic.

Principally the tragedy had a significant impact on politic until now. In 2007 Butonese people attempted to establish a new province, namely *Buton Raya*. They wanted that Buton was administratively separated from the province of Southeast Sulawesi. In master plan of the new province, Wolio was the capital town. To fulfill the requirements, the new province consists of at least six regencies. Muna was claimed as one of the six surrounding regencies would be integrated into the new province. The plan failed since the government of Muna regency as well as all Munanese people did not agree if Muna regency was integrated into the new province. They preferred the old province Southeast Sulawesi to the new one, Buton Raya, although geographically Wolio is nearer than Kendari as the capital town of the old province. To Munanese people, Butonese people must be treated carefully in political affairs. It is the impact of the traumatic experience of Munanese people due to the tragedy (La Mokui, an interview on 29<sup>th</sup> Agustus 2014).

#### 4. Conclusion

The personal name *La Kadandio* who is stated repeatedly in the first lyric of the mysterious Munanese folksong of *La Kadadio* is La Ode Kadiri. He is the twelfth king of Muna who was suffering from a maltreatment and cruelty as long as three years in exile, Ternate. Due to his confrontation in blocking Dutch to enter Muna territory, he was under arrest in 1652 by a deceitful tactic and conspiracy among the king of Buton, La Elangi; the army commander of Dutch for Maluku and Sulawesi, Defaming; and the king of Ternate, Mandarsyah. This tragedy was a real sorrow and sadness to all Munanese people that reconstructed in the song of *La Kadandio*. Pragmatically the name of *La Kadandio* means “we (all Munanese people) are in sorrow for the tragedy happened to the king (La Ode Kadiri)”. The tragedy caused social famines occurred during and after La Ode Kadiri was in exile. During he was in exile, his queen Wa Ode Wakely as a caretaker of the king mobilized and prepared an attack to confront the king of Buton. Furtherly Wa Ode Wakelu released him from the exile by the extraordinary struggle in 1655 that reconstructed in the second stanza of the song. After he came back in Muna, he arranged an attack to confront Buton for his revenge. Since that time Goa was in a confrontation against Buton, he directly led Munanese fleet to aid Goa in the war at Buton strait in 1667. Unfortunately, the coalition of Goa, Muna, and Tiworo was defeated by the coalition of Buton, VOC (Dutch), Ternate, Bone, and Konawe. The war ended with Bongaya treaty that endorsed the dominance of VOC (Dutch) on Goa and the dominance of Buton on surrounding territories (Muna, Tiworo, Kulisusu, and Kaledupa).

#### Acknowledgments

The successful completion of this article was achieved through a significant contribution to many people. The Writer really appreciates the assistance supervision given by Professor I Nyoman Suarka, Professor I Made Suastika, and Professor I Nyoman Kutha Ratna that encouraged me to finish my writing.

They all my promoters for my doctorate program at Udayana University, Indonesia. Special grateful I express to all informants who had given me the needed data, especially the storytellers: Prof. La Ode Sidu, Prof. La Niampe, Prof. La Taena, Salimin A, La Sola, and La Mokui. I also express special thanks to my colleagues who sent me the drafts of the article and those who gave some advice as well as support for the completion of my writing. They are I Wayan Suryasa, Syafri Badaruddin, Ida Bagus Mantra, Ni Luh Puspawati, La Ode Dirman, La Aso, and Maulid Taembo. Finally, for support beyond anything I can describe, I thank all help and support of my wife, Daswati and my sons: Aras Sara Negara, Ade Syifa Badaruddin, Arid Ade Pratama, and the twin youngest, Muhammad Purnama Ramadhan and Muhammad Rido Ramadhan whom this writing is dedicated.



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Aderlaepe was born in Muna Southeast Sulawesi, 31 December 1971. He wrote a textbook Analisis Semiotika atas Lirik 'Kantola': Sastra Lisan Daerah Muna, ISBN: 979-685-555-9, published by Kantor Bahasa Provinsi Sulawesi Tenggara in 1996. He also wrote a hand book of English Subject in preliminary school based on the local content curriculum for the fourth grade of preliminary students in South Konawe Regency Southeast Sulawesi, ISBN: 978-602-71215-9-1, published by LDKJ in 2014. The articles he had written in different journals are: (1) Tense dalam Bahasa Muna in the journal of Mimbar Akademik edition number 26, May 2007, page 34-39, ISSN: 0853-5361; (2) Agreement Subjek-Predikat dalam Bahasa Muna in the journal of Mimbar Akademik, edition number 30, May 2009, ISSN: 0852-5361, page 13-17; and (3) Syntactic Behaviour of Noun in Muna Language in the journal of Linguistics vol. 19 No. 36, March 2012 page 19-26. Research on cultural aspects sponsored by DIKTI he had conducted are Aspek Pedagogic yang Terkandung dalam Kearifan Lokal Falia dalam Etnik Muna Sulawesi Tenggara, in 2013 and Strategi Pemanfaatan dan Pengelolaan Kekayaan Seni Budaya Traditional dalam Mendukung Pengembangan Industri Pariwisata di Kabupaten Muna Sulawesi Tenggara, in 2015. Aderlaepe, S.S. M.Hum is a full-time lecturer at the Faculty of Education Halu Oleo University, Kendari, Indonesia. He completed Undergraduate Program in Hasanuddin University on Department of English Literature, 1995. He graduated his Master of Humanity in Padjadjaran University, Bandung in 2002. Now he is a Doctor candidate of Macro Linguistics on literary discourse in Udayana University, Bali. He had participated in many trainings: Pelatihan Metodologi Penelitian conducted by DIKTI in Kendari 1998, 2001, and 2003; Open and Distance Learning conducted by DIKTI in Jakarta, 2005; Cooperative Learning conducted by CIDA Canada in Kendari 2008; Active Learning conducted by British Council in Makassar and Gorontalo, 2010. In 2012, he attended a sandwich program in Leiden University, Leiden Netherland.